

BEHIND THE SCENES IN THE LAND OF BEAUTY

Chorus Girls Have Inspired Artists in Production of Immortal Masterpieces

EDITOR'S NOTE:—There is no man in the world better fitted to write of beauty than Florenz Ziegfeld, Jr., theatrical producer of 25 years' experience and acknowledged arbiter of feminine beauty in America. During his study of American types, the author of these articles has inspected and passed upon the claims to beauty of more than 50,000 pretty girls from all sections of the United States and Europe. In previous articles he has told where the chorus beauties come from, how they manage to keep beautiful, and how they fascinate the tired business man. The stage is growing more modest, Mr. Ziegfeld asserts, and at the same time it is growing more beautiful. He is also authority for the statement that there are 20 times as many beautiful American girls today as there were in the late '90's.

ARTICLE VIII

THE CHORUS BEAUTY IN ART

BY FLORENZ ZIEGFELD, JR.,
Acknowledged Arbiter of Feminine Beauty.

"Wonderful pose! Wonderful!" It was indeed a striking pose. The stage director for the benefit of a group of foreign artists attending the rehearsal, had asked one of the most beautiful of the chorus line to strike a few attitudes in some entirely impromptu one-girl tableaux. The director had faith that she would do credit to his training. How much credit she did could be measured in the hearty burst of applause from the visitors.

"As if she had posed all her life!" exclaimed one.

"Surely a girl of great experience in the studio," another insisted.

But the director smiled and shook his head.

"Thank you, gentlemen, for the compliments," he answered, "but this girl has never posed for an artist. It is simply that our American chorus girls get drill in striking and holding artistic poses as part of their beauty chorus training. When I say that almost any one of them could do as well, I am speaking the truth."

The Ideal Artist Model.

I believe that this is true. The average American chorus beauty is naturally a splendid model for artists to work from because with her natural beauty is combined a rare ability to strike fetching attitudes. It has been a part of her daily work to flash into a fascinating pose and then—when the spot light falls upon her—to freeze into a beautiful statue and hold the pose for a considerable time. It is a gift that stirs artists to nights of joy.

I shall never forget the evening last winter when the celebrated



Dolores, a queenly stage beauty who has inspired many artists as a model for paintings.

French artist, Paul Helleu, came to attend a performance of the Follies. I suppose that few foreigners had been so widely heralded as judges of beauty as had this gifted dry-point etcher from France. He had traveled throughout the world and appraised beautiful women of every nation.

Indeed, I understand that Helleu had visited many states before he came to New York and had searched carefully and methodically for beautiful women who might be regarded as typical of American beauty. But it is hard for a foreigner to come in contact with people of a strange land and hard for him to find what he wants. He had not yet found everything he desired in pulchritude. And then someone was good enough to tell him that I had some little reputation for selecting rare types of American beauty for the chorus—and he came to a performance.

As the distinguished artist sat in

his chair and gazed upon the first ensemble of beauties, his eyes sparkled and he became galvanized into an admiration which was enthusiastic even for a Frenchman.

"Mon dieu! comme elles sont charmantes!" he cried aloud in excitement.

Helleu's Favorites Were Blondes.

When it was explained to M. Helleu that the chorus beauties who had commanded his admiration came from many different states in the Union, he became all the more interested and insisted that he be informed as to which types might be said to represent the various regions. The noted artist then made arrangements to have some of the most attractive beauties pose for him in his New York studio. I recall among his models at this time were Dolores, the queenly show girl whose picture is shown on this page; Gladys Loftus, a rare beauty, and the late Olive

Thomas.

Helleu's flair seemed to be for delicate blondes—and although real blondes, as I have said before, are getting scarcer and scarcer in America—we managed to find enough exquisite specimens in the chorus to furnish models for many etchings and paintings.

Points of American Beauty.

Many persons have asked me why foreign artists are so strongly attracted by our American types of beauty.

Well the first reason of all is that here in America we have a very large number of real super-beauties—more in numbers, I should say, than any other country in the world. Next in importance, we have more different types of beauty than any other people. And this is only natural, for we have drawn for our population on all the other people of the world. Third, there is a certain dash and independence about the American beauties which is lacking in Continental types. I believe that this distinguishing air comes from the great freedom which American women are accorded in all walks of life. And I believe that the foreigners are greatly taken with this independent air where native Americans may never notice it.

Chorus Beauty Popular Model.

Perhaps you do not realize how very important a part the chorus beauty plays in American art. Yet it stands to reason that if the stage gathers in 85 per cent of the rare beauties of the land—as I certainly believe it does—that the artists must come to the footlights for their inspiration. Howard Chandler Christy, Ericson Fisher, Charles Dana Gibson, Archie Gunn, Alonzo Williams—these are men who have carried the gospel of American beauty to the ends of the earth. And in many, many cases their models have been chorus girls—girls of humble families, and of high social position alike.

For instance, there is Gladys Bowle—a popular horsewoman and society girl before she chose the stage for a career. She has been in great demand as a model for noted American artists. You have seen her beautiful countenance on countless calendars, posters and magazine covers. In Miss Loftus' astonishing beauty there is that subtle, undefinable charm of personality—typically American—which inspires artists to real heights in painting.

A Beauty From the West.

I do not suppose that you would attach any significance to a reference to a beauty by the name of Martha Ehrlich. But if I were to say:

"Martha Mansfield is much sought after as an artists' model," a host of movie fans would smile with pride.

This young lady, Martha Ehrlich, a stunning beauty from Ohio, found soon after her entrance to the New York beauty chorus that she could

Raphael Kirchner's masterpieces of the American Chorus Beauty.
Upper—"The Muff Girl."
Center—"Awaiting the Ballet"

spend some of her time profitably by posing for well-known artists. She has inspired some of the most distinctive works of American art. With her fame came opportunity on the screen. She soon became a film star, and began to earn a fabulous salary. The name which she adopted as her last name was taken from her home town, Mansfield, O.

No phase of art has come so universally before the people of the country in the last 20 years as the illustrating of advertisements for the newspapers, magazines and billboards. Pretty girls confront us at every turn. Where do they come from?

Whether it be reproduction of photograph, painting or drawing, it is safe to say that 60 per cent of the famous illustrations of attractive advertisements are inspired by girls from the beauty chorus.

An artist friend of mine has gone so far as to estimate this at 90 per cent, but I prefer the more conservative figure.

Modistes, furriers, hat shops, manufacturers of soaps, cosmetics, hosiery and a hundred other things are continually clamoring at the gates of the beauty chorus for models to pose for illustrations of their advertisements. The result is that the faces and figures of many beauties are well known to many millions who have never seen them in their real glory on the stage.

Discovered Through Art.

Sometimes famous beauties are found in this way. A firm of soap manufacturers a few years ago brought out a very attractive window poster advertising their wares. It was a girl with long golden locks seated on an ocean jetty washing her hair with the soap in question.

A New York theatrical man who acts as a sort of scout for "pretty" chorus recruits, saw the poster and was so attracted by the picture that he went to the concern and asked for the model's name. Finally they consented to give it to him and a short time later he met, and persuaded to join the chorus, a girl who has been a popular beauty ever since. She is today one of the highest priced chorus queens on Broadway. Billie Dove is her name. She comes from Pennsylvania.

Kirchner Greatest Beauty Painter.

Perhaps the greatest of all celebrated portrayals of modern chorus beauties was the brilliant Raphael Kirchner of France whose death is still lamented in art circles. Kirchner was one of the very first men to discover the radiant beauty of American women and to paint it as it really was. He did not idealize or conventionalize beauty; he truthfully portrayed it.

It is a matter of some pride to me personally to know that Kirchner, like Helleu, found his inspiration for his greatest work in beauties then appearing in one of my productions.

Several of his best paintings now hang in Chicago and New York art galleries and practically all of his work has enjoyed a wide popular sale.

Beauty in Sculpture.

The beauty of American womanhood in face and form, as exemplified in famous chorus beauties, has also been immortalized in sculpture. George Grey Barnard and Mrs. Harry Payne Whitney have used chorus girls as models. Miss Gladys Loftus' figure served as model for a striking statue which adorns the facade of the Municipal bldg. in New York. Martha Mansfield is also well known as a sculptor's model. This popular film star, who is of a musical nature, has music played for her while she poses. It is her conviction that the soft strains of an orchestra or the vibrant warmth of a beautiful voice lend "atmosphere" to the scene and make more real the emotional experience of the model.

The Beauty in Camera Art.

It is not going too far to say that there are several photographers in the United States today who rank with our very first creative artists. And in all their art—so marvelously developed in the last decade—the chorus beauty looms an important figure. The work of these men is not commercial—that is, the photographs are not used for advertising purposes but are sold to private collectors just as a beautiful painting would be sold. Some of the sums received for these exclusive, artistic

photographs of chorus beauties are astonishing.

I have in mind one particular artist-photographer—a young woman from an exclusive family who became discouraged with her work while she was studying painting in Paris. Realizing that she could never learn to paint she came home and decided that she must portray beauty in some fashion, and finally took to the camera—I mean to cameras, for she acquired a very costly and wonderful collection.

One night at a musical revue she became interested in one of the girls in the chorus, a Miss V—Miss V was a tall girl of 18 whose slimmest

made her the envy of every woman who looked at her. Her hair was black. She had a rare and fascinating complexion which was neither white nor pink, but of such bluishness and transparency that one could see the tiny blue veins beneath the thin skin. Her lips were naturally red, her mouth was not small and she never "smiled" but preserved an aloof and altogether charming expression which mystified one, and made one wonder what was going on behind the grey eyes.

In her the artist found a continual source of inspiration. Sometimes she posed before the camera in vivid Russian gypsy garb. Then again

a New York woman of discriminating taste, and she claims that it has the mystical power of making her feel young every time she looks at it.

What percentage of chorus beauties marry wealthy husbands?

What becomes of the stage beauty when her prime is past?

Which beauties have gained foreign titles? Which have won business distinction? High places in society?

Mr. Ziegfeld answers these and many other questions in his fascinating article, "Where Do the Chorus Beauties Go?" which will appear in next Sunday's News-Times.

URGES ALLIANCE TO PREVENT CLASH OF ASIA AND THE WEST

LONDON, Sept. 10.—In the opinion of Sir Cyprian Bridge, the only way to prevent a clash of Asiatic and western cultures—and also the possible clash of arms—is the consummation of an alliance between the peoples of Europe and their racial relatives in the two Americas, especially an Anglo-American union.

Sir Cyprian, a retired admiral and author of many publications on naval warfare, brought in the new question of cultures during a discussion of Pacific problems faced by the United States, Britain and Japan.

"What is called the Pacific problem is but a part of the far greater question of 'Asia and the west,'" the admiral said. "The latter great question can, in my belief, be settled amicably and to the advantage of both sides if it is taken into consideration without delay."

Question of Collision.

I have been careful to speak of it as 'Asia and the west,' and not

'Asia and Europe,' because I am convinced that both North America and South America will be concerned in it quite as much as Europe.

"It will be a question of a collision—not necessarily armed collision—between ideas, principles, habits, etc., on the one side Oriental, on the other Occidental."

"All America, both North and South, is virtually European—language, policy, laws, arts. The predominant section of all its population is descended from ancestry born in Europe."

"Will the nations on either side of the Atlantic allow that culture to be swamped—even peacefully—by a culture which may be as good, or even better, but which is certainly different?"

Cordial Union Needed.

"There is only one way of preventing it that I can see. That way is a cordial union between the people of Europe and their racial relatives in the two Americas."

"Naval disarmament is an excellent thing for one reason. If carried out frankly, it will do much to relieve taxpayers. It is doubtful if it will abolish war."

"Julius Caesar understood disarmament in a way that could hardly be followed in these days. He cut off the right hands of the people whom he meant to disarm. That did the job effectively."

GIRLS! LEMONS

WHITEN SKIN AND BLEACH FRECKLES

Squeeze the juice of two lemons into a bottle containing three ounces of Orchard White, which any drug store will supply for a few cents. Shake well, and you have a quartet pint of harmless and delightful lemon bleach. Massage the sweetly fragrant lotion into the face, neck, arms and hands each day, thus shortly not the beauty and whiteness of your skin.

Famous stage beauties use this lemon lotion to bleach and bring that soft, clear, rosy-white complexion, also as a freckle, sunburn, and tan bleach because it doesn't irritate.

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